

The
Ontario College of Art
St. James' Square : Toronto

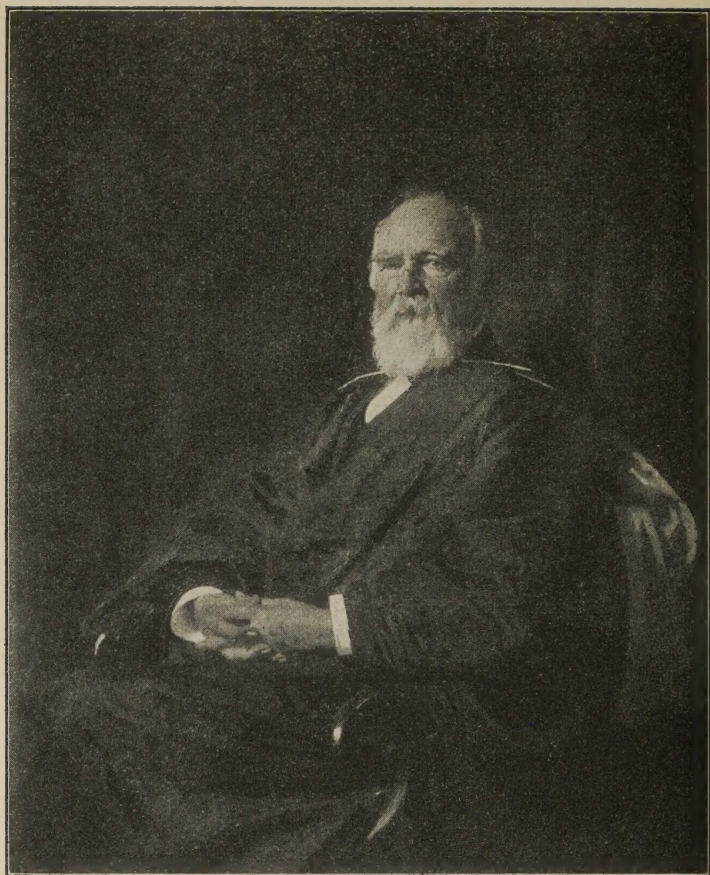


Prospectus for Session
1917-1918



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THE LATE JAMES LOUDON, M.A., LL.D. (1841-1916)

From the Portrait in the University of Toronto, by William Orpen, R.H.A.

On the establishment of the Ontario College of Art in 1912 the interest in Art matters in Toronto shown by Dr. James Loudon, ex-President of the University of Toronto, induced the University to appoint him their representative on the Council of the College. The Council, in choosing him as Chairman, secured for the College a service not only of great sagacity and experience, but also of devotion. This service, generously given throughout the last four years of Dr. Loudon's life, was rendered with that thoroughness and clearness of vision which characterized his life work in the University, and is here gratefully acknowledged by the Council and Staff of the College.

THE ONTARIO COLLEGE OF ART



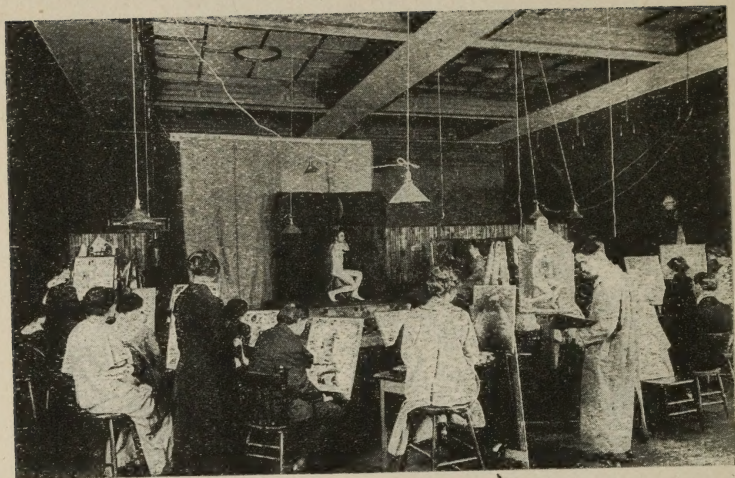
COUNCIL

Chairman.....	Vacant
Vice-Chairman.....	C. T. CURRELly, M.A.
Honorary Treasurer.....	JAMES P. MURRAY, J.P.
Auditor.....	R. J. DILWORTH, F.C.A.
Secretary of Council.....	G. A. REID, R.C.A.

NAME	REPRESENTING
Mrs. Agar Adamson.....	Canadian Society of Applied Art.
Walter S. Allward, R.C.A.....	Canadian Art Club.
C. H. Acton Bond.....	Toronto Society of Architects.
F. M. Bell-Smith, R.C.A.....	Ontario Society of Artists.
R. Y. Ellis.....	Art Museum of Toronto.
R. F. Gagen, R.C.A.....	Ontario Society of Artists.
A. H. Gregg.....	Ontario Association of Architects.
T. G. Greene, O.S.A.....	Graphic Arts Club.
G. A. Howell.....	Municipal Council of Toronto.
W. Pakenham, D.Paed.....	University of Toronto.
J. Arch. Browne, A.R.C.A.....	Canadian Art Club.
James P. Murray, J.P.....	Art Museum of Toronto.
W. C. Phillips.....	Canadian National Exhibition.
Thomas Roden.....	Canadian Manufacturers' Association.
William Stone.....	Canadian Manufacturers' Association.
Hugh Neilson.....	Toronto Camera Club.

ELECTED MEMBERS

C. T. Currelly, O.Medj., M.A., F.R.G.S.
 Victor Harding.
 Edward R. Grieg.
 George H. Locke, Ph.D.
 Prof. J. Squair.



LIFE CLASS.

STAFF OF INSTRUCTORS



G. A. REID, R.C.A., Principal

G. A. REID, R.C.A.....Instructor, Primary Classes and Day Costume Class.

C. M. MANLY, A.R.C.A...Instructor, Evening Costume Class.
Associated Instructor, Primary Classes.

EMANUEL HAHN.....Instructor, Modelling Classes.
Associated Instructor, Primary Classes.

R. HOLMES, A.R.C.A.....Instructor, Design and Applied Art Classes.
Associated Instructor, Primary Classes.

W. CRUIKSHANK, R.C.A..Instructor, Antique Classes.

J. W. BEATTY, R.C.A.....Instructor, Drawing and Painting from Life.



OBJECTS OF THE COLLEGE

1. (a) The training of students in the Fine Arts, including Drawing, Painting, Designing, Modelling and Sculpture, and in all branches of the Applied Arts in the more artistic trades and manufactures; and

(b) The training of teachers in the Fine and Applied Arts.

ORGANIZATION

2. The College is under the government of a Council of representative and elected members, and was incorporated under a special Act of the Provincial Legislative Assembly, No. 197, 2 George V., 1912.

The Administration is under the immediate direction of a principal who, with a staff composed of representative artists of high reputation and having wide experience as teachers, carries out a thorough course of instruction.

COURSES OF INSTRUCTION

3. The courses of instruction in the College are in three divisions: The Fine Arts Course, the Applied Arts Course, and the Teachers' Course. These courses are so arranged that they may be taken separately or a student may pass through all three divisions.

THE FINE ARTS COURSE

4. The Fine Arts Course affords full facilities for the education and training of professional painters, illustrators, and sculptors.

DESIGN AND APPLIED ART

5. The Design and Applied Arts Course provides a professional training in all branches of Pictorial and Industrial Design, and in their practical relation to the various crafts and manufactures.

THE COURSE FOR TEACHERS

6. The Course for Teachers is arranged for the training of teachers in drawing, painting, modelling and design, and for imparting a general knowledge of the Fine Arts by means of lectures and an arranged course of reading in the literature of Art.

DURATION OF COURSES

7. The duration of the study in the different courses is dependent upon the ability and industry of the student and also upon the amount of work previously done, but it is expected that the full course for associateship shall be as follows:—

- Elementary drawing, one year.
- Elementary modelling, one year.
- Elementary design, one year.
- Drawing from the Antique, one year.
- Advanced drawing and painting, two years.
- Advanced design, two years.
- Advanced modelling, two years.
- Full course for Diploma of Associateship, four years.
- Course for Teachers in Public Schools, one year.
- Course for Teachers in High Schools, two years.

SUMMER COURSE FOR TEACHERS

8. A summer session of five weeks is arranged for preparatory and advanced work for teachers.

OUTDOOR SCHOOL

9. An Outdoor School for the study of landscape, animal and figure painting is conducted in the summer at places selected each year.

ADMISSION

10. The College will admit beginners to the Primary Classes without formal examination. Tests will be made in every case for the purpose of placing the student in the class where the most benefit may be received.

THE COLLEGE YEAR

11. The College year is divided into two terms of fifteen weeks each, as follows:—

First Term:—October 1st to January 19th.

Second Term:—January 21st to May 11th.

A short period of holidays is granted at Christmas and Easter. The College will be closed for work on Sundays, Thanksgiving Day, Christmas Day, New Year's Day and Good Friday.

CLASS HOURS

12. The hours of the principal classes of the general session are:—

Morning Classes, 9 to 12 M.; afternoon classes, 1 to 4 o'clock, and evening classes, 7.30 to 9.30 o'clock, except Saturdays.

The different classes are arranged as follows:—

(a) **Primary Classes:**—Daily, mornings, afternoons, and on evenings except Saturday.

(b) **Antique Classes:**—Daily, mornings, afternoons, and on evenings except Saturday.

(c) **Life Classes:**—Daily, mornings, and on evenings except Saturday.

(d) **Modelling Classes:**—Daily, afternoons, and Tuesday and Thursday evenings. Modelling Life Classes the same.

(e) **Costume Classes:**—Daily, afternoons, and Monday, Wednesday and Friday evenings.

(f) **Sketch Classes:**—Daily, 12 to 1 p.m.

(g) **Design Classes:**—Daily, mornings, afternoons, and on evenings except Saturday.

(h) **Lectures and Demonstrations:**—Monday and Friday afternoons, 4 to 5 o'clock, and Saturday evenings, 8 o'clock.

(i) **Composition Class:**—Saturday mornings, 11 to 12 o'clock.

FEES

13. For all classes and general privileges for one year, including Summer School.....	\$100.00
For all classes and general privileges for one term.....	40.00
For one class every day and general privileges one term.	30.00
For one evening class and general evening privileges, one term.....	10.00
For all classes and general privileges for outdoor Summer Painting School.....	20.00
For all classes and general privileges for Summer Course for teachers.....	10.00

14. The above fees are proportionately reduced for those who can only attend a part of each day, or a fixed number of days per week.

15. All fees are strictly payable in advance. Students may enter the College at any time by paying the proportion of the unexpired term. Cheques should be made payable to the Ontario College of Art.

NOTE:—The general privileges of the College mentioned above consist of lectures and demonstrations, use of Library and Reading Room, etc. Teachers attend free under conditions set forth in a Circular which may be obtained on application to the Deputy Minister of Education or to the Secretary of the College.

REGULATIONS AND PRIVILEGES

16. (a) The College is open for Day Classes from 9 a.m. to 5 p.m. and for evening Classes from 7.30 to 9.30 o'clock.

(b) All students are expected to register their attendance at classes and lectures.

(c) In case of absence from sickness or other cause a communication should be sent to the Secretary.

(d) The students who have the highest percentage of attendance in the classes of the division for which scholarships are offered will have preference when two or more are equal in examinations.

(e) Scholarships may be cancelled at one month's notice for non-attendance or misconduct.

(f) The same prize or scholarship will not be given to the same student a second time.

(g) No work will be exhibited at the monthly or annual exhibition which has not been done by a student of the College during the year except when required for special examination purposes.

(h) The Principal and staff reserve the right to retain until after the annual exhibition such examples of students' work as may be selected by the instructors, and to retain permanently for the College prize drawings and other work of high merit.

(i) No students are allowed to change their classes or courses of study without consulting the Principal.

(j) Exemption or part exemption from fees may be given by the Council for services rendered by students or for other sufficient reason.

(k) No student is allowed in the College before or after working hours without the permission of the Principal.

(l) It is the duty of students to read and comply with official notices and rules which may be posted in the College.

(m) The Council cannot be held responsible for the custody of the private property of the students, nor can any claim be entertained in respect of any article left in the College.

(n) Any student injuring the property of the College will be held responsible for its restoration.

(o) It is expected that students will conduct themselves in an orderly manner at all times within the College.

(p) Every facility will be accorded the student for reasonable amusement and recreation. For this purpose committees of students will be given authority to act under the direction of the Principal.

(q) For the convenience of students, materials in common use may be purchased in the College.



GENERAL SYLLABUS OF INSTRUCTION



FINE ARTS COURSE

PRIMARY CLASSES

17. The work in the Primary Classes consists of elementary freehand drawing, modelling and painting from geometrical models, simple objects and natural forms. The course is not only intended for the training of beginners, but also for the training of advanced workers who require to systematize their knowledge for the purpose of teaching. The various steps in the system are graded as follows:—

(a) Training of the hand and arm for control in drawing and the eye in the judgment of proportion and form.

(b) The practice of a simplified process of construction and measurement enabling the student to place work within a given space, and the proper use of various mechanical aids in drawing, or in learning to draw.

(c) The blocking in of forms in generalized shapes and carrying through to completed outline by gradual stages, when pure outline is desired.

(d) The making of light and shade drawings by the gradual process of development from simple to complex tone masses.

(e) The theory of perspective and the geometrical drawing connected with it, and its practical application to the representation of nature in freehand drawing.

(f) The study of various mediums, such as pencil, pen, crayon, charcoal, wash, pastel, oil and water colour and the surfaces suitable for them.

(g) Blackboard drawing and the training of the memory in drawing and in colour.

(h) The drawing in outline and light and shade of historic ornament.

(i) The modelling in clay, plasticine and other materials, of simple objects and natural forms.

(j) Attendance at specified lectures and primary sketch class.

ANTIQUE CLASSES

18. Work in the Antique continues along the same lines as in the Primary Class. Beginners, however, are required to make drawings of details of casts of historic ornament and portions of the figure. All mediums are employed, and painting in oil by advanced students is permitted. Drawings are required to be made on regular-sized sheets of paper.

LIFE CLASSES—DRAWING AND PAINTING

19. Admission to the Life Class is based on general proficiency in drawing as shown by tests made in the Primary and Antique Classes.

All mediums are employed. Students taking course study in competition for scholarships or the College Diploma must work on regular-sized canvas and paper and attend the Fine Arts Course of lectures and demonstrations.

Monitors are in constant attendance in the various classes.

MODELLING CLASSES

20. The Modelling Class is in two divisions:—Primary and Advanced. The Primary Division is part of the General Primary course, and consists of simple exercises in the modelling of historic ornament, natural objects, and portions of the figure from the antique cast, also work in high and low relief.

The study in the Advanced Modelling Class consists of work from the cast and from life, also exercises in original composition. Lectures and demonstrations are given in casting, and methods of sculpture and carving.

COSTUME, PORTRAIT AND ILLUSTRATION CLASSES

21. The models are posed in these classes to combine facilities for portrait study, and for illustration purposes. The students of illustration are encouraged to adapt the figure to suitable surroundings of their own design and invention, but in some cases suitable surroundings will be arranged.

The work in this class will be examined for characterization, good drawing, tone and general rendering in the portrait division; in the illustration division, for originality, composition, drawing, perspective and general proficiency in the handling of mediums.

SKETCH CLASSES

22. A sketch class is conducted from 12 o'clock to 12.30 p.m. every day. The members of all advanced classes are expected to attend and act as models in rotation according to an alphabetical list. The Monitor of the Life Class will be in general charge, but committees of students act in posing the models.

Sketches are to be in any medium. Poses to be single figures, groups of figures, figures in motion.

Selection of sketches will be made for the monthly exhibition and placed in order of merit, and those placed will be reserved for the annual exhibition.

COMPOSITION CLASSES

23. Composition classes are conducted in connection with the morning Life Class and the evening Costume and Illustration Class. Subjects are posted weekly and criticisms are given by the respective instructors.

DESIGN AND APPLIED ART COURSE

24. Students who have attained proficiency in elementary drawing are eligible for admission to the classes in design. Other applicants are required to submit satisfactory specimens of work in drawing or to pass a satisfactory test before being admitted.

The work in Design and Applied Art is divided into two parts:—

GENERAL COURSE

25. In this course the consideration of Design and its application will be developed in theory and practice through a series of exercises dealing with the decorative treatment of natural and geometrical forms, also the mechanical conditions of design in relation to material and methods of production.

In connection with the lecture and reading course the student will be directed in the study also of colour and the essentials of colour harmony; taste and the development of the critical faculty; the history and literature of Design and Applied Art.

ADVANCED COURSE

26. The student continues the work of the General course in a more specialized and individual way by concentrating upon particular departments of the crafts or manufactures.

Students in this course are recommended to make themselves proficient in the technique of some one craft or manufacture.

A recognition of the intimate relationship between the Fine and the Applied Art is a governing feature of the College curriculum, and all students of Design and Applied Arts are required to attend the Fine Arts Lecture course, and before being eligible for the final awards of the College are required to submit satisfactory specimens of work in the Fine Arts Course.

COURSE FOR TEACHERS

27. The Course for Teachers consists of work in drawing, modelling, painting and design, and lectures, demonstrations and reading course covering the various subjects required for the Diploma of the College for teachers in Art, and for the examinations for Public and High School certificates.

28. The Education Department of Ontario has made provisions for study in the College according to a scheme which may be obtained on application to the Deputy Minister of Education or the Secretary of the College.

29. A summer session of five weeks is conducted for the benefit of teachers unable to attend the general session. The following is the syllabus of instruction for Part I. and Part II. leading to certificates as teachers in Art in the Public and High Schools.

PART I.

Drawing:	Elementary descriptive geometry and orthographic drawing. Elementary Perspective. Freehand drawing from geometrical solids, simple objects and natural forms. Elementary drawing from the antique. Elementary drawing from life. Sketching in various black and white mediums. Blackboard drawing. Drawing from memory. Elementary illustration.
Modelling:	Elementary modelling. Modelling from details of antique cast. Making of moulds and casting in plaster.

Painting:	Drawing with coloured chalks. Exercises with the brush. Simple oil and water colour painting.
Design:	Elementary design. Decorative treatment of natural forms. Geometric forms and ornament. Applied design.
Demonstrations, Lectures and	Composition. Theory of colour.
Reading Course:	Mediums for drawing and painting. Mechanical processes of reproduction. Synopsis of the history of art. Critical study of works of art. Methods of teaching art in Public Schools. Principles of design.

PART II.

Drawing:	Drawing from the antique. Drawing from life, still life, landscape and architectural forms. Sketching in various black and white mediums. Blackboard drawing. Drawing from memory.
Painting:	Drawing from life and still life with coloured chalks or pastels. Elementary painting with oil and water colours.
Modelling:	Modelling from the antique. Modelling from life.
Design:	Decorative treatment of natural forms. Historic ornament. Appropriate application of design to crafts and manufacture.
Demonstrations, Lectures and	The principles of design and applied art. Composition.
Reading Course:	Theory of colour. Mediums for drawing, painting and modelling. History of art. Critical study of works of art. Perspective. Methods of teaching art with special reference to High Schools and Collegiate Institutes.

LECTURES AND DEMONSTRATIONS

FINE ARTS COURSE

31. The following lectures and demonstrations will be given for the most part by the regular staff, and a corresponding course of reading in the literature of Art will be directed. The hours are arranged as far as possible to suit the convenience of both day and evening students.

Drawing, Painting and Modelling and use of various mediums:—Three lectures with demonstrations and illustrations.

Colour and Pigments:—Two lectures with demonstrations and illustrations.

Composition and Illustration:—Five lectures with illustrations.

Artistic Anatomy and Comparative Anatomy:—Five lectures with demonstrations and illustrations.

History of Art:—Five lectures with illustrations.

Perspective:—Five lectures with demonstrations and illustrations.

DESIGN AND APPLIED ART COURSE

32. The students of Design and Applied Art are required to attend all lectures on the History of Art, Composition and Perspective in the Fine Arts Course, and to attend the lectures in Design and Applied Art and practical demonstrations in craft and manufacture.

The lectures and demonstrations of the Design and Applied Art Course treat of some or all of the following subjects:—

Decorative illustration and typography.

Illumination and lettering.

Heraldry and grotesques.

Embroidery, tapestry, lace-making and weaving.

Printing on fabrics, wall paper, etc.

Metal working, jewellery and enamelling.

Stone, wood and other carving.

Pottery, tiles and glass painting.

Casting in various materials.

Furniture and cabinet work.

COURSE FOR TEACHERS

33. Students who enter the College with the intention of becoming teachers of Art are required to attend at least a one term course of lectures for teachers, besides attendance at lectures in the Fine Arts Course and Design Course.

The lectures for teachers treat of the following subjects:—

1. The history of drawing as a means of education.
The relation of drawing to general education.
2. Methods for elementary and secondary school drawing for children of the ages 7 to 12 and 12 to 16.
3. Division of teaching between practice, individual instruction and lectures.
Practice not an end in itself, its relation to expression, application of design to crafts and manufacture.
4. Analysis of the system of instruction in the College of Art and the teaching of Art in the Public and High Schools of the Provinces of Ontario.
5. School Management.
Arrangement and decoration of rooms, casts, models, library, pictures.

BOOKS OF REFERENCE RECOMMENDED

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|-------------------------|---|
| 34. Art Teaching | Elementary Art Teaching..... Taylor.
The Teaching of Drawing..... Polak & Quilter.
Theory and Practice of Teaching
Art..... Dow.
The Training of the Memory in
Art..... Lecoq. |
| Drawing | Blackboard Drawing..... Seaby.
Blackboard Drawing..... Swannell.
Elements of Drawing..... Ruskin.
Drawing and Engraving..... Hamerton.
Figure Drawing..... Hatton.
The Graphic Arts..... Hamerton. |
| Perspective | Theory and Practice of Perspec-
tive..... Storey.
Perspective..... Hatton.
Essentials of Perspective..... Miller.
Complete Perspective Course.... Spanton. |
| Painting | Landscape Painting in Oils..... East.
Landscape Painting..... Harrison.
The Practice of Oil Painting.... Solomon.
Lectures on Painting..... Clausen.
Drawing and Painting..... Speed. |
| Design | Handbook of Historic Ornament. Glazier.
Anatomy of Pattern..... Day. |

Design—cont.	Planning of Ornament..... Day. Pattern Designing..... Crane. Bases of Design..... Crane. Line and Form..... Crane. Theory of Pure Design..... Ross. Design..... Hatton.
Lettering	Handbook of Lettering Alphabets, Old and New..... Strange.
Pigments and Mediums	The Science of Painting..... Vibert. History of Pigments and Mediums. Laurie.
Composition	Composition..... Poore. Composition..... Dow. Figure Composition..... Hatton.
Anatomy	Modelling..... Lanteri. Artistic Anatomy..... Duval. Anatomical Diagrams..... Dunlop.
Illustration	Decorative Illustration of Books. Crane. Book Illustration of To-day..... Pennell. Illustration of Books..... Sketchley. Practical Handbook of Drawing for modern methods of reproduction. Harper.
Modelling	Modelling..... Lanteri. Modelling..... Toft. The Art of Modelling in Clay and Wax..... Simonds.
Critical	Discourses..... Reynolds. Old Masters and New..... Cox. A Guide to Pictures..... Caffin. Landscape..... Hamerton. Velasquez..... Stevenson. Old Masters..... Fromentin. Laocoon..... Lessing. Appreciation of Sculpture..... Sturgis. Appreciation of Architecture.... Sturgis. Appreciation of Pictures..... Sturgis. How to Study Pictures..... Caffin.
History of Art	Apollo—Story of Art throughout the Ages..... Reinach. History of Art..... Carotti. A History of Painting..... Macfall. Renaissance in Italy, vol. 3..... Symonds. History of Modern Painting..... Muther.

NOTE:—Most of the above books, as well as other books and periodicals on various Art subjects, may be consulted in the College Library.

EXAMINATIONS AND AWARDS

ASSOCIATESHIPS, SCHOLARSHIPS, CERTIFICATES, ETC.

35. The College will conduct examinations and tests at the end of each school year for the purpose of awarding certificates and associateships of the College and scholarships and prizes arranged for and posted in the College for competition.

36. Three scholarships for full tuition in the College for one year, or the equivalent in smaller scholarships, are offered by the Council for the year 1918-19, and it is hoped that other scholarships and prizes which are being arranged for will be announced early in the session.

37. The awards will be made upon tests by judgment of the work done throughout the year, by work executed under given conditions and time limit, and by written examinations. The work of the year will be collected by the teachers from the various classes each week, and all work receiving honours at monthly exhibitions will be reserved for the annual exhibition at which the final judgment is made. Written examinations are set for the subjects in the lecture and reading courses. Sketch and note books kept throughout the year will also be required.

38. Students who have done the work required by the College and who have passed the examinations and tests arranged for the purpose will be granted the following associateships, scholarships, certificates, special prizes and travelling scholarships:—

(a) Diplomas of Associateship in the College, authorizing the use of the letters A.O.C.A. after the names of the holders, are awarded upon completion of a four years' course covering the three divisions of the College; provided the student has passed all the grade examinations and the tests for general proficiency.

(b) Scholarships for tuition in the College and special prizes for work shown at the annual exhibition and for first, second and third year proficiency will be awarded.

(c) Certificates of merit and honourable mention granted at the annual exhibition are valuable only as an indication of proficiency in the department in which they are given. Candidates for the Diploma of the College in the different sections should hold the various certificates which show general proficiency, but the possession of the certificates will not warrant the granting of the Diploma.

(d) Teachers' certificates are granted by the Educational Department of Ontario to those who have done the work prescribed in the course for teachers and who have passed the examinations. The examinations for said Certificates are conducted by a Board appointed by the Minister of Education.

(e) The Diploma of Associateship of the College held by teachers having academic qualifications will be accepted by the Department of Education in lieu of the examinations for Teachers in Art in Public or High Schools.

39. Scholarships not used within the time specified when awarded are forfeited unless satisfactory reasons are given to the Council of the College through the Principal.

40. The conditions of acceptance and use of Scholarships are that the work prescribed as evidence of reasonable industry shall be complied with.

41. The same scholarship or prize is not awarded to the same student a second time.

42. Scholarships may not be diverted from the course of study for which they have been granted.



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